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Fan Fiction in the Library

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This is the full paper of a presentation that was given at the Fan Studies Network Conference, University of East Anglia, June 2016.

Abstract

Although several notable collections of fan fiction exist in libraries such as the Sandy Hereld Fanzine Collection at Texas A&M University (<http://oaktrust.library.tamu.edu/handle/1969.1/149935>), and the digital fanzine archives at the University of Iowa (<http://www.lib.uiowa.edu/sc/resources/fandomresources/>), the attention given to the systematic selection, acquisition, indexing, preservation and sharing of fan works is not as notable in the UK as it might be, given the popularity of fandom, the volume of creative works that exists, and the rate at which new texts are produced. This paper presents the results of an investigation into the extent to which fan fiction is collected and managed by UK libraries, and attempts to ascertain the reasons underlying collection policy in local, public, special, academic and national institutions.

This report is based on a review of recent literature, an analysis of the collection policies of a selection of UK libraries, and a brief survey of the views of Library & Information Science students. The empirical work was carried out in Spring 2016. Results show that there is indeed, a little known and lesser understood 'dark side' to fan fiction, in regard to how it is understood and valued, which feeds an invisible, black hole in our cultural heritage.

Keywords—Fan fiction; Fanzines; Fan works; UK libraries; Archives; Collection policy.

1. Introduction

Although several notable collections of fan fiction exist in libraries such as the Sandy Hereld Fanzine Collection at Texas A&M University (<http://oaktrust.library.tamu.edu/handle/1969.1/149935>), and the digital fanzine archives at the University of Iowa (<http://www.lib.uiowa.edu/sc/resources/fandomresources/>), the attention given to the systematic selection, acquisition, indexing, preservation and sharing of fan works is not as notable in the UK as it might be, given the popularity of fandom, the volume of creative works that exists, and the rate at which new texts are produced. That the most significant collections are in the US is likely to be due to the greater number, and better resourcing, of US research libraries, rather than to any difference in viewpoint between the US and UK library communities. This paper presents the results of an investigation into the extent to which fan fiction is collected and managed by UK libraries, and attempts to ascertain the reasons underlying collection policy in local, public, special, academic and national institutions. We take 'fan fiction' to be the specifically creative writing component of the larger area of 'fan work', which encompasses a wider variety of document format, including artwork, video, animation, music, costume, poetry, installations, 3D worlds, etc.

It should be noted at the outset that the collection of fan works does not necessarily mean the promotion of such materials or the provision of equal access and collocation of these items with other items in a library's collection. They may be collected for archival purposes, or (exemplified by the two collections noted above) in support of research and advanced study, rather than for the more general entertainment, leisure or cultural reasons that would be the remit of the public library. They may be kept in in special collections, housed in a designated library or department, with different procedures for access and circulation. Conversely, their use may be promoted by special library events and presentations, aimed as much at the general public as at specialists; and even if a library does not collect fan works, its staff may direct users to online sources. The potentially very different treatment of fan works in libraries forms the backdrop to this study.

The study was designed in such a way that its findings should be relevant to a variety of audiences: fans interested in finding, reading or otherwise engaging with fan works for enjoyment, reference or research; archivists, library and information professionals wishing to establish, preserve or refer to collections of fan works; scholars researching fandom, fan studies or the wider realm of speculative fiction; educators interested in the ways in which engaging with fan works can encourage creativity and intellectual development; authors; media/entertainment industry professionals; community leaders concerned with being informed about the sort of worlds people wish to create; and the wider community, concerned with collecting and preserving a significant part of our cultural heritage.

2. Background and data collection

There has been, over the past five years, an increase in the reporting of fan-related news and issues in the media, doubtless fueled by the encroaching of a previously niche domain into mainstream concerns including copyright and publishing, media industry interest, education, libraries, and policy development. See for example: Duan 2015, Evans 2016, Frisbie 2016, Grady 2016, Johnson 2016, Lieu 2016, Miller 2015 and Van de Sar 2016.

Despite the expanding reportage, discussion and engagement with fan works, collections and collection policies for fan fiction – perhaps the most notable subset of fan works – within memory institutions in the UK seemed scant, although we were aware of notable zine collections in the US, and the zine/fanzine collections at the London College of Communication

(<http://www.arts.ac.uk/study-at-ual/library-services/collections-and-archives/london-college-of-communication/>), British Library

([http://www.bl.uk/reshelp/findhelprestype/news/zines\(part1\)/zines1.html](http://www.bl.uk/reshelp/findhelprestype/news/zines(part1)/zines1.html)) and the Glasgow Women's Library (<https://womenslibrary.org.uk/2013/09/04/zine-collection/>), amongst others.

In order to gather some empirical evidence about the extent to which fan fiction is considered by the library and information (LIS) sector, we carried out a small investigation comprising a literature review, examination of a sample of collection policies, and a survey of members of our Library School cohort.

To cover the LIS literature where information on fan fiction collections is likely to be found, the two most relevant databases – Library and Information Science Abstracts, and Library and Information Science Technology Abstracts – were searched, with a supplementary web search via Google Scholar. The searches looked for any usage of the terms FANS, FANFICTION, FANWORKS, FANZINES, and also the broader ZINES, in the context of LIBRARIES and COLLECTIONS (search terms included both

singular and variants, and also fan/fiction and fan/works as both single-word and double-word terms). All material mentioning fan fiction was regarded as relevant; for material dealing with zines and with library interaction with fans, a selection was made of representative items.

For the second part of this short study, a web search was carried out for collection development and management policies in UK libraries. A selection of the policies found online, as representative as possible of different sectors of libraries, was examined, for any reference to fan works. One policy, not available online, was given to us in physical format. This process is limited inasmuch as it is biased towards those libraries which have a formal collection policy, and one which is openly available online; this is likely to exclude smaller libraries, such as school libraries and smaller special and volunteer libraries. It is also, of course, the case that libraries may collect fanworks *ad hoc* without mentioning this in a formal collection policy, or that fanworks may be subsumed under a more general category of material collected; this is true of analogous forms of material, such as graphic novels (Slater and Kardos 2017). However, mention in a collection policy can be taken as an indication of an institutional recognition of the importance of a form of material, and it is the formal acknowledgement and collection of fan fiction that this investigation addresses.

In order to understand the reasons behind this paradoxical situation, where there is a noticeable body of work and interest in fan works – and yet a limited formal recognition of this within collection policies and internal processes within the LIS community – we invited our current library school students (those registered in the academic year 2015/2016) and alumni to complete a short, online questionnaire about fan fiction, arguably the most well-known type of fan work. The rationale behind surveying this group was that our cohort represents the next generation of library and information professionals, and their views on fan fiction would therefore be likely to be representative of future collection policy. The survey was promoted to our cohort via Twitter – using the course Twitter hashtag, #citylis – and via postings on the course’s e-learning environment (Moodle) bulletin board.

The survey was conducted online through Esurvey Creator (<https://www.esurveycrator.com/>), and comprised 13 questions, collecting quantitative and qualitative data. The first 3 were demographic questions (gender, age range, nationality). The remaining 10 dealt with knowledge and awareness of fan fiction, and with the respondent’s attitude towards libraries collecting fan fiction. Twenty-five participants responded. The response rate is difficult to quantify, as it cannot be known how many alumni would have seen the promotion of the survey; however, the current cohort comprised 45 students, so that the response is probably in the order of 40-50%.

Of the respondents 22 (88%) had heard of fan fiction before joining the course – the next 4 questions were only to be answered by these respondents, and concerned their experiences with fan fiction. The final questions were answered by all participants, and focused on the concept of fan fiction collections in libraries. Three of the questions (‘Please describe, in your own words, what you understand by the term ‘fan fiction’’, ‘When did you first hear about fan fiction, or understand what it was?’ and ‘Do you think libraries, archives, or other institutions should collect fan fiction?’) were open questions, and allowed for more qualitative data.

Demographically speaking, almost half of the respondents were split equally between the genders – 52% female, 48% male. The age range represented was 20-40; the majority (44%) was aged 25-30. Most were British, but there were two Americans, one Spaniard and one Korean.

3. Results and discussion

There is very little material to be found in the literature either of fan studies or of LIS on the generic concepts of collecting fan fiction, or other forms of fan works. This confirms the view that the systematic collection of fan-created materials is overlooked by the mainstream LIS sector, and that there is little dialogue between the LIS discipline and the community associated with fan works.

Only a small number of items were identified as giving specific mention to fan fiction in library collections, with rather more peripherally relevant items dealing with services to fans in general, and to relevant issues with collections of zines in general, rather than fanzines specifically. The only article to deal solely and directly with issues of fan fiction collections is 18 years old (Hart, Shoolbred, Butcher and Kane 1999). This noted that many library/information practitioners ignored fan-produced materials on the grounds that much was ephemeral, and that the majority fell outside normal bibliographic control. The same seems to be the case today to judge from this review; these authors' 1999 appeal for information professionals to become better informed about fan literature and its potential as a resource for public and academic libraries seems to have been generally ignored.

More recent articles focusing on collections involving fan fiction deal with the specifics of particular collections, for example, the Sandy Hereld zine collection (Brett 2013; 2015), and the speculative fiction collection at the University of Iowa (Chant 2015). The article by Hart, Shoolbred, Butcher and Kane (1999) is shown as cited once in Web of Science and 12 times in Google Scholar, but none of the citing articles discuss fan fiction collections.

An interesting paper made reference to fanfiction as a part of what is called the 'anti-collection' (Martens 2011), where archives and collections are maintained by those outside the main memory institutions; in this case, fanfiction collections form a part of the *transformative sector*, which Martens describes as a place in which "creative information objects are continuously being reused and renewed" (2011, 574). Such collections are organized and maintained by fans themselves. Indeed, fans do an excellent job of collecting and organizing fan works; some online collections, such as Archive of Our Own (<http://archiveofourown.org/>), rival professional digital archives. Nonetheless, most such collections rely on *ad hoc* funding and resources, which are often personal, and can disappear overnight: as Abigail de Kosnik puts it "digital objects are even more prone to sudden disappearance than physical ones – a hosting company can decide not to host your fan fiction works anymore, or an archivist can 'flounce' from their archive and simply shut it down, or a social media platform can opt to delete fanfic stories without notifying anyone, or servers can simply crash" (Jenkins 2016).

The literature gave us several indications as to why fan fiction is largely ignored by libraries, of which the most significant were that fan works were 'not proper books', and that they could not be easily fitted into library structures and processes.

The idea that fan works are somehow different from 'proper books' and do not belong in libraries, implicit in several items identified in the library literature review, is made explicit by these comments about fan fiction on the GoodReads (<https://www.goodreads.com/>) book review site:

"I thought this site was for real books. Is there any way to restrict my searches to avoid this stuff?"

"I thought this site was for reviews about books that I could get from the library."

Readers such as these might, in fact, find that fan fiction satisfies their tastes in leisure reading, but they make the judgment that it is not equivalent to commercially published content, particularly if they have not been exposed to its existence or practices. This lack of awareness and understanding is probably shared by many librarians, present and past, including those who created the bulk of existing library collections and collection development practices. This sets up a vicious circle: libraries don't collect fan fiction because their patrons don't expect it to be there because they know libraries don't collect it.

Furthermore, fan fiction, in common with other unconventional literature, poses problems for the usual collection processes within libraries: selection, acquisition, cataloguing, organization, preservation, etc. (Hart, Shoolbred, Butcher and Kane 1999). The nature of fan works – often not formally published so lacking ISBN and similar identifiers, not available through usual acquisition processes, varied in format and quality, not reviewed in the sources referred to by libraries, not provided with metadata by centralized bodies, etc. – means that they are difficult to handle within the usual collection management policies of a library. The literature review shows that these issues are being addressed for the zine genre in general (Freedman 2006; Koh 2008; Gardner 2009; Lymn 2013; Brett 2015), and also with media such as graphic novels (Slater and Kardos 2017), and this may influence policy on fan works in the future. Developments in cataloguing practice for such materials should also help (Freedman 2006; Lember, Lipkin and Lee 2013). Handling issues of copyright and intellectual property is also problematic for fan works, as noted below.

Despite these issues, libraries are becoming increasingly interested in catering to fans as library users (Pearson 2006; Brenner 2013), in recommending sources and examples of fan fiction (Griffis and Hones 2008; Philpot 2014), in using fan fiction for literary instruction (Kell 2009), and in running in-library fan events (Rogerts-Whitehead 2015; Atkinson 2015). However, although some authors recommend that they should be “including online fan fiction as part of our collection of reading resources” (Griffis and Jones 2008, 62), the review indicates that the collecting of fan works by libraries remains very limited and under-developed.

Library collection policies govern all the processes involved in the creation and maintenance of a collection, including selection, acquisition, accessioning, preservation, provision of access, and weeding/disposal. They are governed by the basic questions of what purpose the collection serves, and for whom it is being maintained. These will differ, necessarily, between types of library, but we might expect any library that attached importance to fan-created materials to mention them specifically in their policy, because of their distinctive nature.

The results of our (admittedly small-scale) survey are clear. Fan works play no part in the collection policies of UK libraries. No mention is made of them, either positively to be collected, or negatively to be excluded; they are simply not mentioned. To illustrate this, the policies of the following 10 libraries, representing the national, academic (old and new institutions), public, and special library sectors, had no mention of fan works, and the same is true of many similar examples examined:

- British Library (including web archive) (<http://www.bl.uk/aboutus/stratpolprog/coldevpol>)
- National Library of Scotland (http://www.nls.uk/media/22402/NLS_COLLDEV.pdf)
- Cambridge University Library (http://www.lib.cam.ac.uk/CDP_framework.pdf)
- University College London Library (<https://www.ucl.ac.uk/library/about/strategies-policies/cmp/policy>)
- Oxford Brookes University Library (<https://www.brookes.ac.uk/library/library-services/library-policy-and-regulations/collection-management-policy>)

- University of the Arts Library (http://www.arts.ac.uk/media/arts/study-at-ual/library-services/documents/Collection_Development_and_Management_Policy_2013.pdf)
- City of London Libraries and Archives (policy not online, provided by library)
- Tameside public libraries (<http://www.tameside.gov.uk/TamesideMBC/media/libraries/stockpolicy.pdf>)
- Wiltshire public libraries (http://www.wiltshire.gov.uk/public_library_stock_policy.pdf)
- Bishopsgate Institute Library and Archive (<http://www.bishopsgate.org.uk/Library/Library-and-Archive-Collections>)

Whilst there does not appear to be any mention of fan works in any of the collection policies available online from the libraries examined, some libraries do have collections of fan works, most typically of fanzines, or zines in general. The British Library has a large collection of mostly counterculture and niche zines; the Glasgow Woman's Library has a zine collection focusing on zines by, for and about women; and the Salford Zine Library (<http://www.salfordzinelibrary.co.uk/>), which specifically collects zines, is a self-publishing archive. Whilst there does not appear to be a collection which deals solely with *fanzines*, it is worth noting how these collections are acquired in the absence of a formal collection policy. During the review of the collection policies, three main acquisition paths for fanzines were ascertained:

- legal deposit (in the case of the British Library)
- donations
- the personal interest of the librarian/archivist

This would certainly account for the rather minimal, and certainly *ad hoc*, examples of fanzine collections in UK libraries.

Turning to the attitudes of new entrants to the library/information profession, as noted in section 2.6, 88% of the respondents had heard of fan fiction before joining the course. 59% read or had read fanfiction, 31% wrote or had written fan fiction, and 13% actively collected fan fiction. Nevertheless, only 52% felt that memory institutions such as libraries should collect fan fiction. Figure 1 depicts responses to six of the 13 questions.

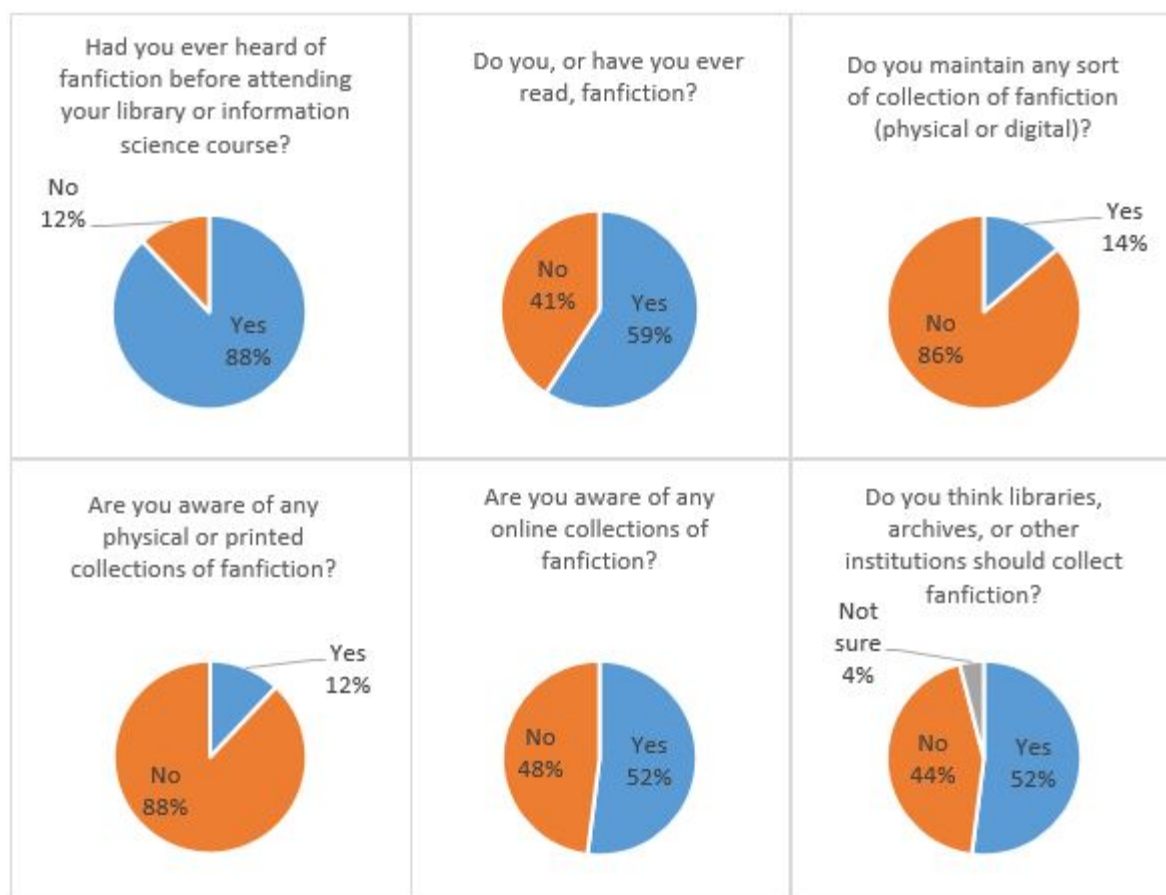


Figure 1. Responses to questions 5, 7, 9, 10, 11 and 12.

This suggests that there is a high awareness and engagement with fan fiction, even when there was not an in-depth understanding of its nature. This may be ascribed to its gradual encroachment into the mainstream media. As one participant noted in response to the question “When did you first hear about fanfiction?”:

It has been a gradual discovery over the past couple of years. The term seems to be part of our culture now. (Participant 19)

Yet despite this apparent penetration into our cultural consciousness, opinion on its value as cultural heritage was mixed. Reasons for this correlated with the reasons ascertained from the literature review. One participant suggested:

I’m torn on the subject. On the one hand it is an important cultural institution at this point, and provides wonderful insight for those studying fan works, feminism, LGBT issues among other subjects. On the other hand, part of the reason fan fiction is so diverse and weird and sprawling is its inherent illegality and not-for-profit status. (Participant 4)

Some views expressed were inherently positive about libraries collecting fan fiction:

Libraries should preserve fan fiction just as they would any other documents because otherwise the information those documents contain and all the potential uses that information have are lost. (Participant 1)

It holds a lot of cultural significance for the way people react to popular culture, and could be an important historical resource for the future. (Participant 3)

It is literature, part of the cultural record. It should be preserved so it can be read for pleasure as well as studied as literature and from a social and cultural perspective. Should be available to text mine as well. (Participant 20)

Others did not believe it necessary:

I think online archives manage themselves well and already have great metadata and information management. (Participant 6)

I think fan fiction as an alt representation of fictional universes, should maintain their otherness by being apart from their origin universe. Institution based libraries, archives should be for the origin universe formats, purely because I think fan fiction should be organised or curated by those that create and love it, the fans. (Participants 18)

There is far too much of it and it is a waste of resources [...] And most fan fiction is only of interest to people who belong to that particular fandom and not the wider populace. (Participant 10)

More, however, took a more nuanced stance, suggesting that overall there was a willingness to consider the collection of fan fiction by memory institutions. However several caveats were expressed, related to relevance, format, copyright, quality and quantity, and expertise, as discussed below:

Relevance—Some participants felt that fan fiction's growing cultural importance warranted attention from libraries and archives, but had concerns about its overall relevance to a library collection. Participant 12 thought that "[i]t would need to be relevant to the collections", and participant 15 said that "it depends on the institution whether they feel they can or should collect it, and in what forms – depending on their remit, and its relevance to that, and the requirements of their users." Others made it clear they would have no objections if the collection was "in scope", "legitimate", and if there were "sufficient grounds" for collection. Participant 23 suggested that "there is no reason to think some special libraries, archives or institution collecting them should not exist, if they have fund and resources are enough [sic] to do this job."

Format—Most fan fiction is in digital format, which was a concern to many respondents. Participant 4 thought that physical fan fiction collections would not be viable, adding, "[u]nless it were stored in a digital only aspect similar to the Internet Way Back machine". Participant 15 thought that "[t]here should be some kind of formal archiving by national libraries, but would this be done for online content via web archiving?" Participant 25 noted that it "would depend on the format, I don't know how much fanfiction is printed I know a lot is available online so it would be a question of working with site owners over archiving".

Another problem is that much fan fiction is dynamic and ephemeral, often unfinished, edited and deleted at the whim of the author:

[...] it could be a hard thing to catalogue when it comes to a digital repository. I think it would be cool to be able to check out a physical copy of a fanfiction, but as a fanfiction

writer myself, I know I have many unfinished stories out there, and even stories that I finish and then decide to go back years later and revamp. I'm not sure how a library could account for the evolving nature of fan fics. (Participant 8)

One participant offered a solution to this problem:

If free and online, then links in the OPAC (and potentially other promotion) would be required to help users find it. (Participant 12)

This middle ground allows for the digital, dynamic format of most fan fiction, and proposes a sort of catalogue of links as part of a library's OPAC (Online Public Access Catalogue). Such links could be to online collections, such as fan fiction archives, or to individual items; the latter being more useful, and presumably what the respondent intended.

Copyright and intellectual property—Copyright is and has been a significant stumbling block with regards to wider recognition of fan fiction, and as Hart, Shoolbred, Butcher and Kane noted in 1999 is a chief reason for it being ignored by memory institutions. There is doubt about the legality of fan fiction, which uses characters and worlds derived from authors and publishers who hold copyright over the original works, and who may have different views about the acceptability of fan works. This lack of certainty has been a disincentive to libraries actively collecting and promoting fan works (Griffis and Jones 2008; Koulikov 2012; Christian 2013). The issue was indeed mentioned by several participants. Participant 14 asks the obvious question: "how about the copyright of the characters/intellectual property"? Participant 25 also brought up copyright issues in relation to digitally archiving fan fiction. It is interesting to note that although copyright was often mentioned, it was mainly as an inherent though problematic quality of fan fiction – otherwise there was little in-depth discussion of those issues, possibly because copyright is a fundamentally complex issue, and not well understood by practitioners. This might suggest that further instruction on this topic should be encouraged within LIS, if not within wider contexts.

Quality and quantity—The quality and quantity of fan fiction was also a significant issue. Participant 8 pointed out that "fan fiction is so huge and the quality and type varies so much (half a page songfics vs. larger works, tons of unfinished work, grammatically challenged/hard to read vs. professional level writing)". This was echoed by participant 23: "I don't think it should be necessarily and actively collected at the level of public library due to its nature; quite impromptu, ephemeral, amateurish and numerous"; and participant 5 concluded that "there's a danger it could mushroom and expand as a collection to larger than was controllable."

Expertise—A few participants noted that expertise was a significant issue. As participant 10 observed: "Who gets to choose which [...] fan fiction is collected and which isn't". There was also the suggestion that information professionals would lack the requisite knowledge of fan fiction to effectively collect it:

Traditional institutions tend to be very procedural in their understanding or organisation of works, I just can't see how they could do justice to the haphazard and democratic nature of fan fiction universes. (Participant 18)

There seemed to be a sense amongst some participants that there was an inherent incompatibility between the world of LIS and fandom – that fan fiction by its nature makes its collection a thorny issue to tackle. As participant 8 mentioned in section 3.32, there would be problems cataloguing it; participant 4 thought it perhaps too "diverse and weird and sprawling"; participant 6 thought that fan archives already have "great metadata and information management". These are just some of the complications that might cause translation problems between the world of LIS and fandom.

Participant 11, however, noted the benefits that could be had from both parties, if they were willing to work together:

I think libraries being involved in collecting fan fiction would be beneficial for fans, as long as they consulted fans re: metadata, as fan fiction has its own vocabulary that laypeople might not be familiar with (e.g fluff, AU) but that fans would expect when searching a fan fiction archive.

Overall, the majority of respondents thought that fan fiction was culturally significant enough to warrant further attention from libraries and archives. However, most expressed an attitude of caution. It is undeniable that fan fiction, and other fan works, present a complexity that is challenging to the GLAM (Galleries, Libraries, Archives and Museums) sector. Yet – at least in this cohort of future information professionals – there was a clear awareness of and engagement with fandom, and this might present a solution to the problems of dialogue between the two worlds. Indeed, several of the participants self-identified as fans, and noted the existing rich taxonomies and information management strategies that have already been adopted by fans. If the discipline of LIS is to turn its attention towards the collection and preservation of fan works in the future, a dialogue with the fans themselves would therefore be desirable.

4. Conclusions and recommendations

There are no national plans or policies for the collection of fan fiction within the UK at the time of writing. At institutional level, some collections of fanzines exist, but the limited collection, indexing, archiving and preservation of a wider selection of works leaves a growing gap in our cultural heritage. Fan fiction, and indeed all fan works, instantiate a significant body of creative talent across a wide variety of disciplines including art, creative writing, poetry and music. The technical skills needed to create fan works can be considerable, involving sound, video, animation, handicrafts, programming, and a high degree of Internet, web and social media savvy. It is perhaps worth considering whether more should be done to comprehend the scope of fan works, and to at least understand what we are *not* collecting.

The issues associated with the collection of fan fiction and fan works are inarguably complex. The body of work is enormous, and institutions are pressed for resources. Funding for this type of research and practice is minimal to non-existent. There are not just digital works to consider, as many works exist only in printed, analogue format, often in limited quantities. Two other topics that pose particularly significant challenges for the information professions, and which would benefit from further study, can be identified.

First is the set of questions regarding copyright and publishing. Although fan works are challenging restrictive limitations on creativity, distribution, and commercial activity, little seems to be changing in reality, and the issues surrounding the rights of canonical authors are important and valid. While this clearly does not prevent the inclusion of fan works in some current library collections, the lack of clarity is an inhibition on wider provision. Greater attention to these issues in professional debates, and in library/information education, is desirable.

Second is the question of how we define documents. Although memory institutions include analogue and digital media, such as images, audio and video, in addition to printed documents in their collections, the rapid escalation of digital resource formats is challenging how we define a 'document', and hence what we collect. Many fan works are multimodal texts, and others can

include video game mods, art installations, performance art and performances. The increasing availability of technologies associated with virtual and augmented reality offer yet more possible media formats for fan works. The issue is not only *should* we collect and preserve these works, but *how*. A particular problem is the ephemeral nature of many fan works, and their lack of compatibility with the digital content management systems typically employed in libraries. Since no vendors of library systems cater for fan works, libraries wishing to provide access to such materials would either have to collaborate to provide platforms for their use, or would have to provide only basic retrieval and access functions.

The question of the place of fan fiction in libraries is a deceptively simple one, some of its complexity being brought out in this study. Studies in the future might examine the provision of fan works in libraries when they are *not* mentioned in collections policies, particularly smaller school and public libraries which may not have a formal collection policy. Such questions cannot be answered by either the LIS or fan studies disciplines alone. It is a conversation that we should have together, with a view to developing a fuller understanding of the issues, and consequently a set of collaborative recommendations for library policies and processes to present this important form of material to best advantage. There is certainly much that LIS can learn from fans in their innovative approaches to collecting multimodal and non-traditional documents; and perhaps future collaborative projects can allow fans access to formal institutional technology and expertise in the wider collection, presentation and preservation of fan works.

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